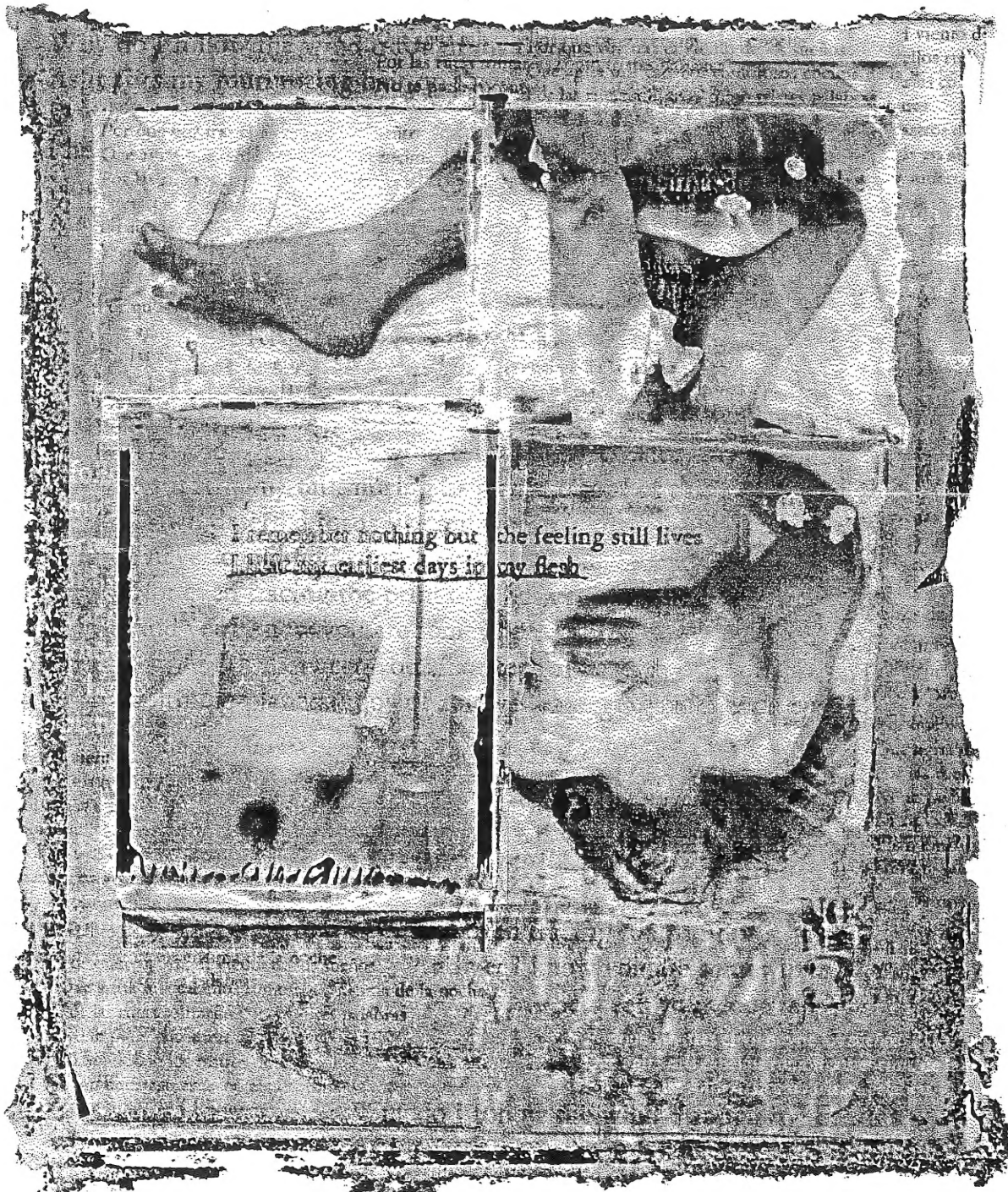


Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter

Vol. 15, No. 2 February/March/April 1995



Canto Three/Circumstantial Evidence

By Diane Fenster

(Image text and description on page 3)

From the editor:

Dear Reader:

In putting together Ylem's Art Online issue, I tried to think about the subject in some orderly fashion. Ha! Not only am I new to "online" but like many artists I know, part of me resists facing the abyss of information and the issues it raises while another part joyously plunges in with the feeling that some of what happens online and inside a multimedia computer is the closest many of us will get to a direct experience of alchemy and magic. It's dizzying.

It took the Governor's Conference on Arts and Technology to name my fear. Almost no one was talking about content. The closest one panel got was to address the failure of most schools teaching multimedia and telecommunications to encourage artistic experimentation. Afterwards, when I asked one of the panel members about content considerations based on values, he said something

to the effect that such things are relative, too variable, to deal with. But aren't there really just a few basic issues (though the ways in which they are expressed do indeed vary)? Isn't it about emotional and intellectual passion and the integrity that comes from sensing our connection to the whole deal?

We have been presented with an awesome opportunity—the kind that only exists when something is in its infancy: it is the opportunity to take an active role in shaping this communications revolution. THE CHALLENGE by Kit Galloway and Sherrie Rabinowitz of the Electronic Cafe International (ECI) speaks eloquently to this, though most of us will contribute on a more modest scale than they do. I often find that an image or words, such as the following paragraph, inform my best decisions. If our explorations of these new tools are made with it in mind, I believe we will find their true potential.

"I begin to think that our borrowed lives are necessities in a world filled with hostility and pain, a confusing world largely devoid of credible social truths. ... Our imaginations illuminate and, finally, define our reality. The light by which we see is a mythic lantern. And the world it lights provides us with the only images by which we know ourselves and what we have been and what we are becoming. Imagination is a process that puts us in touch with the only truth left to us—that which flows from whatever it is within each of us that we call 'myself'."

[from Jamake Highwater, *Shadow Show: An Autobiographical Insinuation.*]

Enjoy the issue.

Kahn Enosberg

Date: Fri, 20 Jan 1995 22:44:36

From: Judy Malloy <jmalloy@well.sf.ca.us>

Subject: **Arts Wire**

Arts Wire, a Program of the New York Foundation for the Arts, is a national computer-based communications network for the arts community. It is designed to enable artists, individuals, and organizations in arts communities across the country to better communicate, share information, and coordinate their activities.

Some users liken Arts Wire to a series of salons where discussions take place on many subjects. Some see it as a library where vast stores of information on arts-related topics are organized and made available. Others see it as a place to plan and work together with a small group of colleagues. Still others see it as a publication where current news in the arts is broadcast and discussed. All of these perceptions of Arts Wire are accurate.

Some conferences within Arts Wire that might interest YLEM members are: NEWMUSNET, a new music forum hosted by Pauline Oliveros; ARTISTS (hosted by Richard Bolton, Doug Cohen, Valerie Gardiner, and Joseph Wilson); CALIFORNIA (hosted by John Hinrichs) and MONEY (a listing of grant and exhibition opportunities compiled by The New York Foundation for the Arts.

The INTERACTIVE Conference (hosted by Judy Malloy and Anna Couey) is a place to discuss, make and read about interactive art. This week on INTERACTIVE, Arts Wire Guest Fred Truck discusses his art-trojan-horse "Marcel Duchamp, a Trojan Horse, Even". And, from Paris, Karen O'Rourke continues her collaboratively created "Paris Reseau."

Arts Wire's users include artists (writers, poets, composers, visual and crafts artists, choreographers, media artists, and more), arts activists, artists' organizations, arts service organizations, governmental arts agencies (including the NEA, state arts councils, and regional arts organizations), and foundations that support the arts. Subscribers are culturally and geographically diverse. About 50% are women, one of the highest percentages on any system in the country. Users include both novices in the use of this technology and people with vast telecom experience, working together to build the online community. Online communications make it possible for our staff to be located all over the country. For instance, Anne Focke, our founding co-director, lives in Seattle, Washington and our other co-director, Joe Matuzak, lives in Ann Arbor, Michigan.

Arts Wire costs are the sum of three categories:

a user-chosen Arts Wire subscription fee, a flat fee to our host system, and connect charges, if any. Arts Wire allows its users to choose their own subscription fee, hoping that those who can afford more will help others who can afford less. Subscriptions cover Arts Wire's own expenses and services. Suggested rates begin at us\$3 per month for individuals and us\$5 per month for organizations. The Meta Network, Arts Wire's host computer system, charges a flat us\$15 per month. This pays for account maintenance, storage, network hardware costs, and online support. Connect charges vary by user and may be free.

Selected information from Arts Wire, including our weekly newsletter, is also available free on our gopher (gopher.gopher.tmn.com). Additional graphic art and information will be available soon on our "under construction" web site.

For more information, contact:

Judy Malloy
Arts Wire Front Desk Coordinator
2140 Shattuck, Suite 2340
Berkeley, CA 94704

tel: 510-526-3993

Member News

Ylem Studio Visit to 3-D Artist Roger Ferragallo

Sunday, March 12, 2 pm
Roger's home/computer studio
5743 San Pablo Dam Rd.
El Sobrante, CA

Roger Ferragallo, after a long career as designer/architect/art professor, is now pursuing an interest in stereo space he has had since 1969. With the aid of his 486 PC, video capture capability and Wacom Tablet he is currently designing large-scale free vision stereoscopic murals, and also doing digital paintings in a painterly, surrealistic style that are inspired by an interest in science and

cosmic subjects. The stereoscopic murals are being rendered as 24" tiles manufactured by Northern Engraving, Inc. in Wisconsin. The demo will be informal and dictated by whatever interests the group.

Directions: Take 80 North past El Cerrito and exit San Pablo Dam Road. The house is about 3 miles from the exit off 80. Look for a round, shingled house on left. Alternate route: Caldecott tunnel and exit Orinda. Make a left and stay on Camino Pablo for 10 miles past San Pablo Dam. The house will be on your right at the bottom of the hill past the first stop light.

Space is limited to 10 people, so call promptly to reserve a spot! Liz Britton is making the arrangements: 415-292-5147.

Ylem News

The 1994-5 Ylem Directory of Artists Using Science and Technology will appear shortly. If you were a member as of September 15, you will be included in it and receive a copy. Those joining since then (or needing additional copies) may order at the members' price of \$6. They will be in, and receive, next year's directory.

Many thanks to those of you who have helped us meet our matching grant! We will have a complete list of donors by next issue. The total of \$1235 raised will pay for graphic design services on the newsletter in the coming year, and give the Newsletter a firm footing as we embark on a new experiment: Guest editors doing special-focus issues. Thanks to Guest Editor Kali Grosberg for her focus on Online Art! We are looking for editing help in April and June. If you have an area of interest to explore, please tell Trudy Myrrh Reagan, whose address and phone still serve as the Ylem Editor's mailbox (see back cover). Forum leaders for May and July are also welcome, and should contact the same address.

Since tax time is upon us, it is good to know that Ylem is a 501(c)3 non-profit, and your donations are tax-deductible. Also, because members receive business-related information in the Ylem Newsletter, you may deduct dues on your Schedule C. The U.S. tax code, though it eliminated "club dues" as a business deduction, only meant to nix social, athletic, luncheon and social clubs.

Ylem had prominent mention in Artweek's Art

and Technology issue in February, as did members JoAnn Gillerman, Ken Rinaldo, Steve Wilson and Sherrie Rabinowitz. This was in connection with the Governor's Conference on the Arts in Santa Clara, which was devoted to Art and Technology. The California Arts Council has decided (finally!) that this is an area in which California can excel, and is exploring ways to push it. Unfortunately, the emphasis at the conference was on the Internet and CD-ROMs rather than on the marvellous and unusual works of art being done. This was somewhat compensated for by electronic music by the Hub, a hilarious George Coates' Nowhere Band performance and an art show reception at the Holmes Gallery (see Exhibits) with performance by Pamela Z.

Canto Three/Circumstantial Evidence

Description of cover image from Diane Fenster's Hide and Seek series— a fine art work in progress from Interface Online Magazine. Text in image:

"I remember nothing but the feeling still lives
I bear my earliest days in my flesh"

Taken from "There is a Cataclysm Inside Us" by Vicente Huidobro. Output as 30" x 40" Iris inkjet print by Urban Digital Color, San Francisco.

The Hide and Seek series is inspired by the poetry of Vicente Huidobro (1893-1948), Surrealist poet from Santiago, Chile, arrived in Paris in 1916; worked with Apollinaire, Hans Arp, Juan Gris, Robert Delauney, Jorge Luis Borges amongst others.

Ylem Forum:

Art on the Web

Wednesday, April 12, 7:30 pm

McBean Theater, Exploratorium
3601 Lyon Street, San Francisco

Larry Shaw is setting up the McBean Theater so we can cruise World Wide Web (WWW) sites dedicated to art. Annette Loudon, HTML programmer for Ylem's gallery, and Beverly Reiser will usher us thru Ylem's very own brand new online gallery called "Art on the Edge". Please see page 4 for artists scheduled to be shown in Ylem's first wave online.

After we make the jump from Ylem Gate, Claudia L'Amoreaux will guide us through her "Cyber Lab 7" site and Larry Harvey will Quicktime us thru "The Burning Man". P Segal will talk us thru her site inspired by the writings and spirit of Marcel Proust.

Just in case we might be tempted to loose a sense of historical perspective, Sharon Grace, artist and commentator on media history, will provide a grounded view. She will present the history of telecommunications work by artists that prefigured the World Wide Web, the transitional nature of techno forms of art, and will discuss the implications of these emerging forms of art.

Upcoming Ylem Forums

May 3: To be announced

July 5: Astronomy

September 6: SolArt Festival

November 1: Brains and A-Life

This work in progress is my most recent and deals with issues of self, gender identification and intimacy. My starting point in each piece are lines of poetry by Huidobro. Using the Surrealist poetic concept of the "cut up" as a model, I am creating a new poem from the selected fragments of Huidobro's work. The images in the series are numbered and when placed in order, will create a new poem which is autobiographical in nature.

I use Polaroid transfers created from 35mm slides I have shot with an Olympus camera. Transfers are imaged with a Vivitar slide printer onto Arches hot press paper. Dry transfer method. Transfers scanned and composited in Photoshop 3.0 on a Mac Quadra 840av.

Online at YLEM www site and at:
<http://www.com/interface/graphics.html>



Date: Thu, Feb 23, 1995 2:25 PM EDT
From: Gary Zellerbach <gaz@ix.netcom.com>

Subject: **Ylem's Art on the Edge**

Ylem is thrilled to announce the birth of our own art 'space' on the Internet's World Wide Web (WWW). The site, named 'YLEM's Art On The Edge,' will be available through the S.F. Exploratorium's computer system. We'll begin with a pilot test program in March, featuring a small but lively group of artists. Our site will offer a wide range of art, from immersive environments, interactive multimedia, and music, to essays on evolving aesthetic theory, and so forth. (Ylem is nothing if not eclectic.)

The official grand opening is scheduled for mid-March. The domain address and URL are still being finalized but will most likely be:

<http://www.ylem.org>

So stay tuned for "YLEM'S ART ON THE EDGE!"

Member artists already scheduled for showing, starting in March, 1995:

Craig Harris: Music

Ken Rinaldo: Robotic sculpture

Anita Margrill: Large scale site specific sculpture

Annette Loudon: Web art

Diane Fenster: Digital photography

Lucia Grossberger Morales: Interactive multimedia

Steve Wilson: Interactive multimedia

Life on a Slice (Beverly Reiser, Bill Fleming, Hans Reiser, Kimberley Edwards):
Interactive multimedia

Paul Brown: 2-D graphics

Jim Pallas: Robotic sculpture

Marjorie Franklin: Interactive multimedia

Barbara Lee: Multi-sensory installations

Ranjit Bhatnagar: Web art

Eduardo Kac: Robotic sculpture

This gallery has been carved out of space by Gary Zellerbach, Beverly Reiser, Larry Shaw and Annette Loudon.

HOW TO PARTICIPATE:

All Ylem members are welcome. The only requirement is that you be a current member. Our exhibition policy gives you the opportunity to present:

- 1) Up to 10 of your original works (no more than 2 megs total disk space), comprised of:
 - a. Graphics (in jpeg or gif format)
 - b. Movies/Animations (flattened Quick Time or Mpeg preferred)
 - c. Sounds/Music (aiff or au formats preferred)
 - d. Text (compositions, essays, poetry, excerpts, etc.)
- 2) Artist's Statement (up to 100 words. However, if the artist is primarily a writer or theorist, this part may be expanded.)
- 3) Biographical data
 - a. A paragraph up to 100 words
 - b. Selected list of publications (up to 6)
 - c. Selected list of exhibitions (up to 6)
 - d. Contact information

There are three options for exhibiting:

- 1) Members who are familiar with creating their own Web pages (using HTML) may provide their ready-made pages for display at no charge. To take advantage of this FREE opportunity, you submit your pages on Mac or PC disks, and your home page must contain proper links to all your following pages, graphics, and textual information. Please make sure that all files are named and linked correctly!

Note: You can probably learn how to write simple HTML pages in a day. For complete information, direct your Web browser to: <http://oneworld.wa.com/htmldev/devpage/dev-page1.html>

- 2) If you prefer not to create your own Web pages, Ylem will do it for you. For a nominal fee of only \$30.00, we will create Web pages from data provided to us in digital format. Submit text in Word format or as a text file. Submit graphics in any common format, such as jpeg, gif, pict, photo-cd, or tiff (just be sure it's readable in PhotoShop 3.0). Sounds are preferred

in au or aiff formats, but wav files are also O.K. Movies should be flattened Quick Time or mpeg. Make sure all disks and files are clearly named and well organized. Please put the file format tag in the file name, for example: name.gif.

Ylem reserves the right to request additional charges for submissions that are not clearly organized or require extensive cleaning up or editing. We will call you if this is the case. We also reserve the right not to display pictures or text that are of low quality or incomprehensible to a reasonably intelligent viewer. Please remember that most of the viewers will be seeing your work for the first time and won't be looking at the pictures through your already informed eyes. We would encourage you to use options such as blown-up detail shots, especially when a work is large and/or complex, or a sequence of time-lapsed views when the work is time based.

- 3) If you have no access to digital media, we can input your text, scan your photos, etc. Let us know what you need, and we will provide a reasonable cost quotation.

Please make sure that the names on the picture files correspond correctly to names of the pieces.

(Hint: Photo-CD is a surprisingly easy and affordable way to digitize your art work. The cost is less than \$2.00 per slide or 35mm negative, and the results are good quality and easy to work with.)

Send all of the above ingredients (including payment as required) to:

YLEM,
6979 Exeter Dr.,
Oakland, CA
94611

Please allow 3-4 weeks for us to create your home page and get you on the net. Remember, YOU MUST BE A CURRENT MEMBER OF YLEM TO PARTICIPATE.

For Questions: beverly@idiom.com



Date: Sat, 4 Feb 1995 20:58:03 PST

From: ggach@path.net

Subject: **How to...**

[Caution: PLANETARY MIND UNDER CONSTRUCTION]

Dear Ylem:

It's a really exciting moment! The Internet is just starting to support multimedia (sound/image, as well as text), and great things are starting to spring up, like international garage online art galleries as well as major museums, and interactive pictorial puzzles. To try to tie it all together, here's a quick tour that's step-by-step (even if the Internet isn't).

The Internet is simply all these computers and computer networks all hooked up. Originally devised by the Defense Dept. for telecommunication during the Cold War, (there's no central computer for a bomb to knock out!), it has evolved with relatively little planning into a sprawling, thriving hub of vital resources, digital and human. It's a network of networks. (InterNetworked).

To connect, you need 5 things: a computer, a phone, (neither of which you need to understand to use!), a Modem (for your digital computer to talk to your analog phone, and vice versa), telecommunications software, and connectivity. The latter can either be direct, (you're part of, say, a university or business site that has invested in some of the fiber optic infrastructure that puts it "on" the Net) or indirect, (like dialing someone else who's hooked up, who leases out their connection, e.g., Internet providers like the WELL, America Online, or CompuServe, etc.)

Without dwelling too much on the particular "vehicles" you can drive on the t-way, let's just say you might try the venerable WELL, (Whole Earth 'lectronic Link: 415-332-4335), a full Internet Provider whose proprietary conferences are full of artists and arts-related stuff. But they are only one of a number of options, (an account at school or work, Internet in a Box, etc.). Some use "the Web" as the Interface, others (like Institute for Global Communications) feature the biggest array of world-wide, activist connections. And prices vary. So you can begin to see why some

people have more than one Internet address, (and why we can't recommend one generic, "royal road" to the Internet).

Let's not forget, too, that there are smaller hubs — Bulletin Board Systems (BBSes) — which have limited Internet range, but which often specialize in arts, like *Lorem Ipsum*, for typographers, and *DesignLink*; and intermediate nodes like *ArtsWire*.

So that's the Internet — this network of networks — and how to connect (via many different vehicles, direct and dial-up): but what's the big whoop? Let's put five dabs on our palette, and see: we have (1) e-mail, (2) forums, (3) ftp, (4) remote log-ins, and (5) information resources.

With e-mail we can send a file (picture/text/sound) to anyone in the online world — no toll! — or to several people, in one keystroke. This can be point-to-point, or point-to-mass. We can also exchange information mass-within-mass: forums (by mail, or by conference mode). There are tens of thousands of these forums which are like 24-hour talk shows, about multiple subjects at once, with no one put on hold: the X-File fan club, and fractal freaks; huddles about about artists' rights, or shoptalk amongst museum curators.

Moving from these online salons, there are huge warehousefuls of images, sounds, software, etc. called ftp (file transfer protocol) sites — where the size is not the number of people but of files. (Not just letters, but chapters and novels; not just photos but albums and movies.)

The next quantum leap is to the number of different kinds of computers we can operate from our own computer: library catalogs, databases, role-playing games, weather satellites, etc. — called "remote log-ins" or "telnet."

And there are information resources to help organize, distribute, and find stuff — like Whois, Archie, Gopher, Veronica, Wais, and the World Wide Web (WWW). This latter one — interactive, multimedia, and with wild hypertext linking capabilities — accounts for about 17% of the traffic on the Net today, but will be about 50% by the end of this year.)

That's the basic palette. Imagine what you can paint with it! Not only are there schools, libraries, and portfolios online, but the whole Internet is a school, library, art event, etc. E-mail art. Graffiti on Czech walls are merging on the Net with the Louvre, melding with garage dadaists and neo-beat cyberpunks, interchanging with collaborative zeal and vision, erasing boundaries of time and space.

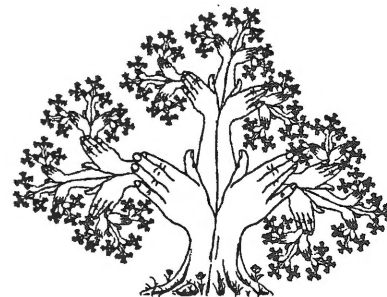
In a nutshell, it's a revolutionary medium. As in any revolution, some people still haven't checked it out, some are just now getting involved, and others are already organizing post-revolutionary happenings.

(Check out FineArt Forum:
http://www.msstate.edu/Fineart_Online/home.html.
And OTIS - Operative Term Is Stimulate:
<http://sunsite.unc.edu/otis/otis.html>.)

Me, I'm winding up a fun winter's collaboration with nine writers — none of whom I've ever met — all continuing each other's installments in a story about — — — a character with multiple personalities! (Talk about form following function!) We've each three pages to go, but we're already beginning to conceptualize art for the Cd-Rom version.

Virtually yours,
Gary Gach

Gary Gach teaches seminars introducing the Internet at The Learning Annex (415.788.5500), and UC Berkeley Extension (510.642.4111) where he's launching a new course on the Internet for Artists. His various writings have appeared in over 80 magazines and a dozen anthologies.



Tree of Hands fractal by Peter H. King

Date: Mon, 30 Jan 1995 17:09:51
From: ecafe@netcom.com

Greetings from Electronic Cafe International™

We intentionally founded the Electronic Cafe™ in the Orwellian year of 1984. That year we manifest a multi-site multimedia network for the Olympics in LA. We used LA as a model for an international multi-lingual, multicultural network during the LA Olympics. The mission of the project was to demonstrate the concept of informal community-based multimedia telecommunications centers based in what we considered the most appropriate of all human institutions — the indigenous community cafe. The 1984 Electronic Cafe project has enjoyed international notoriety among communities interested in the social/cultural migration into what is called cyberspace.

Electronic Cafe International™ now has about 40 Affiliates around the world and growing. Although we have not enjoyed any attention from *Wired* or *Mondo* we have achieved worldwide recognition for our continued daily efforts of demonstrating the importance of the multimedia community commons concept.

The level of creativity, collaboration and artistic sophistication that takes place over the ECI network embraces various technologies in addition to the internet. This has distinguished ECI from a myopic view and has enabled us to continuously showcase live interactive and multi-site collaborations that the internet alone is unable to accomplish.

We are recognized for our efforts to create the context that connects local community with virtual community.

As more and more cafes install internet terminals, we are reassured by the fact that over ten years later our efforts are being errored and reaffirmed by entrepreneurs around the world. As for ourselves, we have been calling ourselves Avantpreneurs, a practitioner whose cultural activities precedes the eventual franchising of an inevitable social trend.

THE CHALLENGE: We Must Create at the Same Scale as We can Destroy

If the arts are to take a role in shaping and humanizing emerging technological environments, individuals and arts constituencies must begin to imagine at a much larger scale of creativity.

We must begin to create at the same scale as we can destroy, or else art, and more dangerously the human spirit and imagination, will be rendered decorative and impotent.

If the boundaries between art and life dissolve, it will be the result of artists migrating towards a new order, abandoning the conventional standards and practices and becoming 'new practitioners' or systems integrators, who practice situations, contexts, and permanent environments or utilities. The 'new practitioners' can begin the process of healing the aesthetic wound that has disfigured the business of Art, and continue the aesthetic quest in more relevant directions.

New creative activities must emerge such as multi-media creative solutions networks, not simply computer networks for Artists, but rather multi-media telecommunications networks with agendas that can engage multi-disciplinary constituencies. This will require the develop-

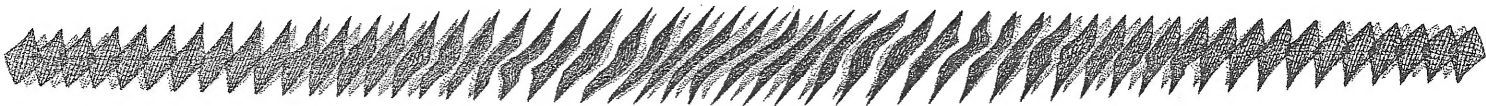
ment of new skills and the cultivation of new relationships between the participants. The movement is towards the control of a meaningful context, creating environments not just to support art, but that create the possibility for new scales of creativity across all disciplines and boundaries.

The dark side of the "new world information order" suggests that a new scale aesthetics be created. It will take several years from the time this work begins for creative solutions networks of appropriate number, scale, velocity, and dexterity to evolve to maturity. Consider: co-creating non-imperialistic, multi-cultural or domestic agendas for a community of global scale aesthetic endeavors. Consider: the continuous re-invention of non-hierarchical telecom networks that will allow people to bypass cultural gatekeepers and power brokers. We must accept these kinds of challenges and recognize what can be gained by solving them.

All of this implies that there is a new way to be in the world. That the counterforce to the scale of destruction is the scale of communication, and that our legacy or epitaph will be determined in many ways by our ability to creatively employ informal, multi-media, multi-cultural, conversational, telecommunications and information technologies.



Drawing by Myrrh



Date: Tue, Jan 31, 1995 19:54:14

From: ekac1@service1.uky.edu

Subject: **Eduardo Kac's DIALOGUES**

14,400 baud, Internet, RAM, world-wide cellular telephony, virtual environments, FTP, CD-ROM, interactive television, bitmaps, digital video... The list of terms continues which references new technologies being incorporated into our lives today. Against such terms we measure our familiarity or ignorance, curiosity or indifference toward the communications technologies which restructure the character and quality of contemporary experience. For a limited time (21 October - 11 November, 1994), the installation of the exhibition "Dialogues" by Eduardo Kac within (and beyond) the gallery walls provided opportunity to examine questions germane to the current status of art, communication, and politics. Supported by familiar hardware, Kac's artworks are comprised of elements as immaterial as light, distant places, video conferences, robotic navigation, different time zones, human/machine interactions, animal/plant interaction, and the exchange of digital information. They each make a critical gesture which exposes the hierarchical and highly controlled communications networks, prompting participants to rethink potential alternatives to the existing forms of social intercourse.

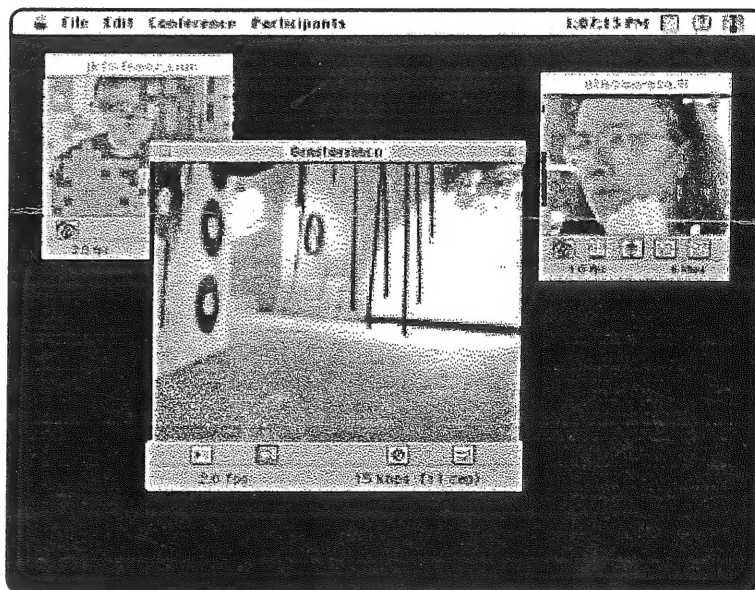
Kac takes cues from the practices of the historical European avant-gardes following World War I. Then, as now, technology was making dramatic interventions into everyday life, culture, and politics. Experimental artists embraced new technologies to make work which underscored audience members' roles in the completion of the artwork and thereby undermined precious notions of art's autonomy, and also dispelled romantic notions of authorial subjectivity. Kac also draws upon the radicalization of artistic activity and reception of the late sixties which moved art outside the commercial gallery system toward more immaterial practices and cultural propositions keyed to the investigation of language now safely termed conceptual art. Like artists during these earlier periods, Kac is attuned to the quantum adjustments restructuring private and public communicative exchange by responding with both symbolic and interventionist counter-propositions to the situation.

Since the end of the Cold War, new hopes and anxieties have emerged in the face of the new electronic international public sphere which knows no national boundaries. The viability of a political art now appears more plausible and urgent than before. Legislation is now pending and legal cases are before courts which may well regulate the shape, structure, and rules of behavior for the emergent global public sphere. Beyond issues pertaining to ownership and control, a key matter subtending these deliberations is the unprecedented level of self-abstraction which has introduced pressing questions regarding human agency, identity, interaction and responsibility.

It is within this actually existing communications situation that Kac's "Dialogues" intervene.

status as an active member of an imagined — technologically constituted — community. Through the creation of simple and complex hybrids of existing communications technologies, Kac demystifies their conventional operations and arrangements and encourages participants to consider how the slippages and gaps between discretely conceived media, when modulated together, might offer emancipatory alternatives to such codified usages typified by unidirectional media forms as television. Similarly, the settings created by Kac's hybrids also encourage resistance to impoverished notions like "transmission" or "input/output," and instead promote negotiation between participants (while questioning the very possibility of communication). Considered from these

Screen shot of *Ornitorrinco in Eden* by Eduardo Kac and Ed Bennett. This networked telepresence installation was realized on the Internet on October 23, 1994.

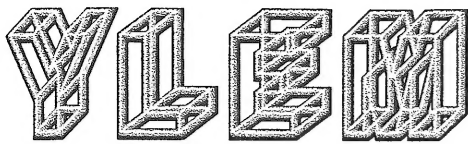


Each of Kac's pieces is premised, if not reliant, upon individual, internationally dispersed participants contributing and thereby unleashing the potential significations of each artwork. If not linked to remote places via direct telephone lines, Kac's artworks are simultaneously available to participants on the Internet just as they are to gallery visitors. Their ongoing continuation (no closure or completion here) by participants actuate an expanded environment wherein the possibility (or impossibility) of qualitative symbolic exchange within the current technological context can be probed. The telepresence pieces also prompt reflection upon one's

perspectives, Kac's current work is directed at the enablement of a system of symbolic exchange which establishes a radically democratic public sphere. In this new environment, where public and private meet, participants remain alert to their potential agency and responsibilities, as they learn to define and negotiate them within the emerging global context.

Keith Holz, Curator

Center for Contemporary Art,
University of Kentucky, Lexington



EVENTS

March 4, 8 pm

Three Women Electronic Music Composers

Maggi Payne, Laetitia Sonami and Hildegard Westerkamp, three composers on the cutting edge, present solo and collaborative work. \$10/\$5.

Mills College Concert Hall, 5000 MacArthur Blvd., Oakland, CA 94613; 510-430-2296

March 4, 10 am–5 pm

Computer Graphics in Education (New York City)

One-Day Conference. Topic: "Surfing the Next Wave: Internet and Multimedia," with overview and demonstrations of online services and multimedia applications for educators and others.

SVA Amphitheater, 209 E. 23rd St., NYC; Bruce Wands, Chair, 212-592-2524

Through March 5

Convergence (New London, CT)

Held at Connecticut College. Four days of exhibitions, presentations, performances, concerts, conversation, papers and panels devoted to the interdisciplinary world of the arts and technology. \$225. Info:

Center for Arts & Technology at Connecticut College; 203-439-2001; cat@conncoll.edu

March 8, 7:30 pm

The Virtual Duck and the Endangered Nightingale

Theodore Roszak, author of *The Making of a Counter Culture*, *The Voice of the Earth* and *The Cult of Information*, presents a slide lecture on the computer's 18th-century origins. Book signing afterward. Adults \$8.50; students and seniors \$6.50.

The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307

Through March 11, 2 pm

Rewiring Community

Saturday afternoons. Examine how new communities are being forged, familiar communities are being reshaped, and how democratic access is being addressed. March 4, Artists-in-Residence Larry Andrews and Lubor Benda tell about their projects for the Multimedia Playground 95

McBean Theater, The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307

March 12, 2 pm

Ylem 3-D Studio Visit with Roger Ferragallo

Details on page 3.

Through March 12, 1–3 pm

Internet Workshops

Sunday afternoons. Internet orientations that include introductions for the uninitiated, such as how to hook up from home; an introduction to tools such as Turbo Gopher, Mosaic, and Telnet; surveying electronic publishing and local bulletin boards; as well as updates on the national debate around an "information super-highway" versus a web of decentralized "blue highways." March 5: A jargonless beginners' orientation led by Dennis Woo. March 12: Karen Coyle and Eric Theise will lead a discussion of the future of the Internet, its equitable access and commercial opportunity.

McBean Theater, The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307

March 16–18

Graphic Arts '95 (Charlotte, NC)

Graphic communications expo, at Charlotte Convention Center.

Graphic Arts Show Co., 1899 Preston White Dr., Reston, VA 22091; 703-264-7200; fax 620-9187

April 5, 7:30 pm

Ylem Forum: Online Art

Details on page 3. Note: The Forum following this will be May 3. There is no forum in March.

April 7–9

Distopia/Utopia

Third annual conference on Feminist Activism and Art, curated and organized by The Lab and S.F. Camerawork Galleries. Panel discussions and performances will be held at the Center for the Arts, with additional lectures, videos and interactive computer stations at SFMOMA—now at its new location! Complete with New Media exhibits! Look for Ylem member Barbara Lee's new 15-minute video, *Honeymoon Woods*, about an incident of child molestation depicted through dolls and the Little Red Riding Hood myth, and *Chat*, conversations with women and a display of the contents of their purses.

Yerba Buena Center for the Arts and San Francisco Museum of Modern Art, Howard and 3rd St., San Francisco, CA

April 13–17

Bit.Movie 95—Computer Art Festival

Held at Palazzo del Turismo, Riccione, Italy. Info: Bit.Movie 95, Via Bologna 13, 47036 Riccione, Italy; voice & autoFAX (xx39) (0)541 643016; Contact: Carlo Mainardi, voice & autoFAX (xx39) (0)541 646635; bitmovie@mcmlink.it

Laurie Anderson

In her first major multimedia performance in 5 years: *The Nerve Bible* Worldwide Tour.

For tour information:

<http://www.voyagerco.com>; nervebible@voyagerco.com; alt.fan.laurie.anderson

EXHIBITS

March 10

Two Artists—Ten Prints

Features two artists, Dewey Reid and Joe Stenberg, who use IRIS prints and computer technology in producing their work.

The Digital Pond, 50 Minna St., San Francisco, 415-495-7663

Through March 12

Make Your Own Media

The Media Workshop is a new section that gives you the opportunity to use sophisticated multimedia equipment—computers, scanners, video cameras, printers and VCRs—to work on your own projects. Save it all on disk to take home.

The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307

Through March 12

Multimedia Playground '95

The Arts and Music plug into the World Wide Electronic Community. Virtual environments include: a virtual city—model built collaboratively by kids across the Internet; an immersive environment inhabited by virtual animals that interact with the user; geographically separated participants who sit on identical sofas, watching themselves interacting with each other on television; public access to the Internet featuring the World Wide Web; and a beginners' area with Explainers. Museum admission: adults \$8.50; students, seniors \$6.50; first Wednesday night free.

The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307

Through March 12, April 24

We Make Memories (Atlanta; Philadelphia)

Artist Abbe Don says: "In 'We Make Memories II,' I have used my great-grandmother's storytelling style as a model of interactivity to reveal how our family history has been constructed and passed down" mother-to-daughter for generations. At the National Museum of American Jewish History through April 24; at the Atlanta College of Art through March 12.

National Museum of American Jewish History, 55 N. 5th St., Philadelphia, PA 19106; 215-923-3811; Atlanta College of Art, Woodruff Arts Center, 1280 Peachtree St., NE, Atlanta, GA 30309; 404-898-9577

All events and exhibits are in the San Francisco Bay Area except where noted. Is your event or exhibit listed here? Send to Ylem Editor, 967 Moreno, Palo Alto, CA 94303

Through April 23

Andy Goldsworthy: Breath of Earth

Andy Goldsworthy has transformed the entire second floor of the museum's new wing with several installations inspired by the natural resources of California.

San Jose Museum of Art, 110 S. Market St., San Jose, CA 95113

Through April 30

Currents

High-tech exhibit includes Ylem artists and friends Cas Lehman, Ken Rinaldo, Vince Kololski, Helen Golden, Guy Marsden and Diane Fenster, plus a ride-through painting by Bill Kolb called the "Art-O-Coaster." The gallery plans an online Web page, and hologram portrait studio. (Also see Opportunities).

Holmes Fine Art, 89 S. First St., San Jose, CA 95113; 408-971-9100

Through May 31

Alan Rath's Robot Ballet

This kinetic wall sculpture is composed of 2 5-foot-long computer-controlled mechanical arms that will move smoothly and gracefully in concert with each other.

United Airlines terminal, San Francisco International Airport, San Francisco

Private Collection Unveiled

Dave Archer's electric painting studio now open by appointment.

Dave Archer Studios, PO Box 150180, San Rafael, CA 94915-0180; 800-457-2196

OPPORTUNITIES

Deadline Early March

Interactive Media Festival

Festival June 5-10, 1995, in Los Angeles for the interactive arts. The 15-member international jury is selecting works online on the WWW in a private section of the festival's server called the Jury Chamber. Artists and developers in the competition will participate in the creation of the Web pages presenting their works. The jury debate continues until the Festival Gallery is selected in early March. The festival runs concurrently with Digital World Conference (800-433-5200), June 5-7, in Los Angeles. 415-357-0100; fax -2170; <http://www.arcflash.com>; info@arcflash.com

Deadline ASAP

Weber State University (Ogden, UT)

Seeking graphic designer in the Continuing Ed. and Community Services Dept. 12-month full-time position. Macintosh design production. Experience in publication design required. Send letter of application incl. salary history; resume; names, phone numbers of 3 professional references; 3 examples of current work;

SASE to:

Human Resource Dept., Weber State Univ., Ogden, UT 84408-0106

Deadline Soon

LVMH Science For Art Prize

Louis Vuitton-Moët Hennessy (LVMH) have announced a call for entries for the 1995 Science for Art Prize. The 1995 theme is "Play of Light and Matter." For works exploring and understanding the interaction of light and matter. A Science Prize and an Art Prize will each be awarded 100,000 French Francs. For prospectus, contact:

LVMH Science For Art Prize, 2 Park Ave., #1830, New York, NY 10016; fax 212-340-7620

Deadline March 10

Artists' Postcards

Cash awards. Open to all artists 18 and up. 2D and 3D media (except photo), max. 4.25"x6"x1.5". \$12/up to 3 slides. SASE to:

Postcards, La Paloma Gallery, 136 Paseo del Pueblo Norte, Taos, NM 87571

Deadline March 15, 5 pm

ACM SIGGRAPH Education Committee

Provides grants for educators to attend SIGGRAPH 95. Application welcome from anyone teaching or supporting computer graphics in any discipline.

Valerie A. Miller, Mathematics and Computer Science, Georgia State University, Atlanta, GA 30303-3083; 404-651-2245; fax -2246; miller@siggraph.org; ftp to [cgcr.gsu.edu](ftp://cgcr.gsu.edu) (login [cgcr](ftp://cgcr.gsu.edu) and password [cgcr](ftp://cgcr.gsu.edu)), change directory to pub and get the text file "ed.grants.application"

March 15

SIGGRAPH 95 Student Volunteers

Students exchange work for admission to this expensive but outstanding conference on all aspects of computer graphics. Info:

SIGGRAPH 95 Student Volunteer Prog., 401 N. Michigan Ave., Chicago, IL 60611; 312-321-6830; fax -6876; Amit Parghi, Chair, students.s95@siggraph.org

Deadline March 24

Position Listing

Interactive Multimedia/Computer-Based Design. The City College of New York. Assistant Professor. \$29,931-\$52,213. Tenure track, start Sept. 1, 1995. Women and minorities encouraged to apply. Send application to: Prof. Elizabeth O'Connor, Chair, Art Dept., Convent Ave., at 138th St., New York, NY 10031

Deadline March 31

Cyberstar 95 Competition

At the Medienforum Nordrhein-Westfalen in Cologne, June '95, an international jury will present the first annual Cyberstar award for virtual worlds and interactive scenarios. Free-

form video presentations sought. Must have descriptive narration, be stand-alone and self-contained. Submit one high-quality copy of 3-5 minute video (label it with title, author), and a one-page information sheet containing *title, authors, address, and a 200-word abstract* with references and acknowledgement. In a cover letter please include topic area, address and phone; also fax and email addresses, if available. Send to:

WDR Westdeutscher Rundfunk, CYBERSTAR 50600, Koeln, Germany

Deadline March 29

SIGGRAPH 95 Slide Set Submissions

Computer-generated images with new algorithms, procedures, applications sought for slide sets to be sold during and after the SIGGRAPH 95 conference. PROS:

Rosalee Wolfe, SIGGRAPH 95 Slide Sets Editor, Dept. Computer Sci., AC 450; DePaul University, 243 S. Wabash Ave., Chicago, IL 60604; 312-362-6248; fax -6116; slides.s95@siggraph.org

Deadline March 31

Soundculture 96

Open to all, this "third transpacific festival of contemporary sound practices" will include performances, exhibitions, symposia, radio transmissions, experimental and indigenous musics, site-specific public artwork and new media arts.

Walter McBean Gallery, San Francisco Art Inst., 800 Chestnut St., San Francisco, CA 94133; 415-749-4550; fax -4590

Deadline April 1

Anti Film Festival

Formats: VHS, Super 8, 16mm. Fees: \$25. Categories: shorts under 15 min, any genre. A noncompetitive festival seeking radical works of fiction, nonfiction and experimental, subversive and obscure subject matters.

Anti Film Festival, 924 Lincoln Rd., Miami Beach, FL 33139; 305-538-8242

Deadline April 1

Ars Ad Astra

The OURS Foundation has announced a call for artists to participate in an unprecedented international cultural event that will take place in Earth orbit on the Mir space station in 1995. Up to 50 artworks dedicated to the theme "Space and Humanity" will be selected for launch into orbit. To qualify for spaceflight the artwork may be either drawings or paintings realized in a water-based medium. Artworks must measure 21x30 cm and be on a special paper provided by the OURS Foundation. All participants will be charged a registration fee of CHF 65 (approx. \$50 US). Payment by credit card or Eurocheque/travellers check. Registration deadline: April 1. Artwork delivery by June 1. Info:



Arthur Woods, OURS Foundation,
PO Box 180, CH 8424 Embrach, Switzerland;
41-1-865-08-53; fax 41-1-865-26-65;
<http://www-mitpress.mit.edu/Leonardo/san.html>

Deadline April 1

Computer Center Expansion

\$29,700 for acquisition of artwork for new Univ. of Central Florida computer center expansion. All media; especially interested in video or computer animation to utilize available wall space on left and right of "a large tile mosaic of the University's symbol, Pegasus." The wall is 6' wide and 36' high. Dr. Francis Martin, Univ. of Central Florida, Art Dept., VAB 117, Orlando, FL 32816; 407-823-5941; fax 922-5259

Deadline April 2

25th Earth Day International Fax Art Exhibition

Show April 10-28. Documentation sent to artists. Southeastern Community College, Art Dept., Whiteville, NC; fax 910-646-4771

Deadline April 24

ISEA 95 Montreal

Electronic Cinema deadline for 6th International Symposium on Electronic Art, Montreal. ISEA95 Montreal, 307 rue Sainte-Catherine Ouest #310, Montreal, QC, Canada H2X 2A3; 514-990-0229; fax 842-7459; ftp isea95.com.uqam.ca

Deadline May 1

Digital Media Awards

Formats: 1/2", VHS, 3/4", U-Matic in low-band PAL or NTSC for jury version. Fees: \$100 USD. Categories include: interactive home product, virtual reality.

CAMAS Digital Media Awards, 302-317 Adelaide St. W., Toronto, ON M5V 1P9; 416-340-8070; fax 348-9809

Deadline May 1

Competition for Free Equipment

Gerard Research, Inc., a California manufacturer of laser cutters, will award equipment to artists with best projects for it. Gerard's new plotter/cutter models combine affordability with user-friendly design for CAD-operated vinyl cutting. Machine cuts art images out of colored, self-adhesive vinyl films (50 translucent colors available) and layers these images onto any surface using techniques similar to those used for sign-making. Gerard's Art Projects Division believes this can become a new art medium. Fax your project ideas and resume to: Gerard Research, Inc., Art Projects Division, 916-275-5320

Deadline July 1

The First Annual Cacophony Drive-In Movie Short Film Video Festival

Send us your tired, your poor, clean out that

attic creativity in yourself. Make a movie! It's easy. Many of you already have, and we want to see all of it. Well, not exactly all of it. Just the shorts for a good time showing it to each other at the First Annual Cacophony Drive-In Movie Short Film Video Festival. All entries accepted by our Select Cacophony Festival Committee will be screened at the Festival Event. Entrants will receive free admission. **Rules for Entries:** Do Not send your parents' home movies. All works must be original and less than 13 minutes in length. Entries must be post-marked by July 1, 1995. Computer animation, CD-Rom, Super 8mm & Regular 8mm film, Video 8, Hi-8, 3/4" video and all other formats are unacceptable and must be reduced to VHS video (stereo sound is OK), except 16mm film, which is also OK. No work will be returned. All accepted entries will be notified by mail, so make sure you send your address w/entries. Send entries with a \$10.00 entry fee check to: Shelby Toyland, P.O. Box 881911, San Francisco, CA 94188.

Deadline Unclear

ISEA 95 robotic art thing

For ISEA95, Simon Penny suggests artists do a *robotic art thing*, directed toward practitioners and interested others. A "colloquium" where, say, 5-7 people could introduce their work in 5-10 minutes, preferably with video, maybe some hand-outs; mobile and installation work using embedded microcontrollers, maybe with a host computer. Simon Penny, penny+@andrew.cmu.edu

Position Available

At: Visual Arts Department, University of California, San Diego: Computer Artist. Assistant Professor, tenure track, to entry Associate Professor with tenure. Info:

Kim MacConnel, Chair, University of California San Diego, Visual Arts Department (0327), 9500 Gilman Dr., La Jolla, CA 92093-0327

Reconstruction of Art Education

Papers/projects sought on the present and future needs and nature of art education in the light of developments in technology, science and the arts. Ideas and proposals developed through interpersonal and Internet collaboration are especially welcome. Guest Editor: Roy Ascott. Manuscript proposal and proposals for Leonardo WWW projects related to the topic should be sent by email (only) to Roy Ascott through isast@garnet.berkeley.edu

Seeking Author on Art on WWW

Wave is a cyberspace magazine like *Wired* published in Dutch that seeks a story on how the net is changing artistic practices, featuring some art on WWW sites etc... It should be art accessible to a larger public. Contact Editor Michel Bauwens: Michel.Bauwens@dm.rs.ch

Time-Based Computer Artist Job Opening

At University of Maryland Baltimore County. Assistant/Associate Professor, tenure track. Starts August 17, 1994. Salary commensurate with qualifications and experience. MFA or equivalent, extensive background in computer animation, and strong exhibition record required. Previous university teaching experience, interest in integrating computer animation with film and video and experience with multimedia desired.

Prof. David Yager, Computer Artist Search Committee, Visual Arts Department, Fine Arts Bldg. #111, University of Maryland Baltimore County, Baltimore, MD 21228

Urban Institute for Contemporary Arts

Media include: installation, performance art, film/video, new music, interdisciplinary. Gallery 1,200 sq. ft. (90 running ft.) installation space 170 sq. ft., 10' ceilings. Send 10-15 slides (or video) resume, statement, SASE to:

Urban Inst. for Contemp. Arts, 88 Monroe Ave., N.W., Grand Rapids, MI 49503; 616-454-7000

NEEDS AND OFFERINGS

Multimedia Classes at Digital Village

At College of Marin, Indian Valley Campus. MM Marketing, March 8; Macromedia Director, March 11-25; Desktop Movies, March 15; MM in Education, March 17; MM as a Training Tool, March 20. For more info, call: Don Urquhart, 415-883-2211 ext. 8223

1993 & 1994 SIGGRAPH Visual Proceedings

Leonardo/ISAST has a limited supply of 1993 & 1994 SIGGRAPH *Visual Proceedings* at \$50 each. **Note:** The SIGGRAPH Art Shows showcase important work in the high-tech arts field. SIGGRAPH has recently established an Art Task Force under Executive Committee Member Bonnie Mitchell. Interested individuals should contact her to help develop plans to address the concerns and suggestions of artists exhibiting at SIGGRAPH.

Mail w/payment: The MIT Press, 55 Hayward St., Cambridge, MA 02142-1399; 617-253-2889; fax 258-6779

Art Building

Visit the Bas van Reek Art Building. In this online building you will find a gallery, a museum and a lot more. ...

<http://www.xs4all.nl/~basvreek/>

ArtNetWeb Online

The web version of ArtNetBBS in New York City is online at DOWNTOWN ANYWHERE. <http://www.awa.com>; look for ArtNetWeb.

German Copy Art

In March 1994, Ylem mistakenly listed a German copy art show as the first in Germany. The first was in 1986, curated by Georg Muehleck. He says there is a book about it still available: "Medium: Photocopy—Canadian and German Copigraphy" (144 pages, text in English, German and French, b&w + color reproductions, hard cover). Price \$35.—incl. surface shipment.

Georg Muehleck, Im Schellenkoenig 56A, 70184 Stuttgart, Germany; fax 49-711-2361342; georg@mybrain.s.bawue.de

Getty Art History Information Program Web Site

The Getty Art History Information Program (AHIP) is pleased to announce the debut of its home page on the World Wide Web AHIP of the J. Paul Getty Trust. Part of its effort to show how massive bodies of cultural information from heterogeneous sources can be gathered, digitized, stored, processed, and distributed across national and international boundaries.

URL: <http://www.ahip.getty.edu/ahip/home.html>

ISEA 94 Proceedings Online

To order copies of the ISEA 94 Catalogue (ed. Minna Tarkka; 224 pages in color, with essays, art projects and abstracts; price \$55 incl. postage), please contact:

The University of Art and Design Helsinki UIAH Homepage: <http://www.uiah.fi/>.

To get to the Proceedings, click:
Book Shop / ISEA 94 Proceedings

Leonardo Space Arts News

Reach its home page on the World Wide Web at <http://www.mitpress.mit.edu/Leonardo.san.html>. Covers all areas of inter-relations between space exploration and astronomy with the arts, music and humanities. An official publication of the Subcommittee on Arts and Literature of the International Academy of Astronautics edited by artist Arthur Woods. To post items on it, email: davinci@uclink.berkeley.edu

Leonardo WWW: Collaboration Meeting Rooms

The Leonardo WWW site announces a new service: The Collaboration Meeting Rooms, which provide a mechanism for interested individuals and organizations to find collaborators with specific skills, experience or interests. Accessible on the Leonardo Electronic Members Forum on: <http://www.mitpress.mit.edu/Leonardo/members.html>

The Mosaic Handbook for Microsoft Windows

By Dougherty/Koman, O'Reilly. 234 pp. + disk, \$29.95. The World Wide Web is a loose collection of machines on the Internet which provide a multitude of information in a format called "hypermedia." Mosaic is a popular "web browser," allowing you to view information

graphically. Text, images and sometimes even sound and video are linked together so you can locate information that interests you quickly and easily. The Mosaic software is included on disk with the book; however, you still need to find your own Internet service provider to use Mosaic. X Window System edition:

Try your local bookstore. Order no. DP627788. Macintosh edition: Order no. DP622769

Running A WWW Service

This handbook is, of course, available on WWW! <http://www.hcc.hawaii.edu/handbook/handbook.html>

Online Poetry

We are featuring an online poetry series for the Nuyorican Poets Cafe, a burgeoning center for poetry slams in the heart of the East Village in NYC. The site features works by promising young poets.

For Info: <http://marketplace.com:80/obs/books/holt/books/aloud/index.htm>

Open Invitation to Hyperspace Artists and Educators

Artists and educators are invited to experiment with expressing ideas in "hyperspaces" in which participants are encouraged to explore a subject space as they would a foreign city or old attic. Submit your ideas on how art and education can profit from exploration by emailing: explore@ctdnet.acns.nwu.edu
SUBSCRIBE: by emailing canton@nwu.edu
or READ: gopher://ctdnet.acns.nwu.edu

OTIS: Online Art Gallery

OTIS is an all-volunteer, nonprofit "gallery" for artists from around the globe. They are specifically interested in adding the following types of art to the gallery: body-art, fashion, jewelry, sculpture, fabric-arts, performance-art (by way of digitized movies), video and doll-making. All types of art are welcome at all times.

World Wide Web at

<http://sunsite.unc.edu/otis/otis.html>

FTP to: sunsite.unc.edu and cd to /pub/multimedia/pictures/otis; ed@sunsite.unc.edu for more information about submitting or browsing

Pigvision

An art/science project between one artist and two scientists at Sunday Hill research station in Tasmania/Australia. We established a WWW document which explains our projects. At the moment, the main focus is on the interface between art and agricultural science, but we would like to include links to other WWW sites with an interest in art and science. Requests please to: rrohner@postoffice.utas.edu.au
Our URL is: <http://toolshed.artschool.utas.edu.au/PigVision/pigvision.html>

Mathart.com

Ylem member Stewart Dickson's sculptural

visualizations of mathematical forms—3D fractals, acoustical works, computer-transformed figures, works in carved metal, 3D books, geodesic constructions, the Unihom project—and information about computer-aided fabrication.

WWW URL: <http://www.wri.com/~mathart>

Mathematics in Stone and Bronze

A selection from Ylem member Helaman Ferguson's recent book is available online from Fine Art Online, whose URL is given below. This has been a collaborative project with the book's publishers who are offering FineArt Forum readers a US\$10 discount on the book (us\$29.95 plus us\$3 shipping Canada, Mexico, Alaska and Puerto Rico us\$15 shipping—rest of the world US\$20 shipping).

http://www.gu.edu.au/gu_special_projects/fin-art_online/home.html

The Sculpture City Networkshop FTP site

The goal of the workshop is to create a virtual city with models of Sculpture Buildings. Sculpture Buildings are models that are at the same time buildings and sculptures. The main condition is that the initial design process is not dominated by functional and/or constructional parameters. The Sculpture Buildings will float in cyberspace without having a top or bottom, without having an entrance or exit for as long as they stay in cyberspace. The Sculpture City will grow either with your new submissions or with your mutations of previously submitted models. To participate, contact:

Menno Rubbens, ATTILA Foundation, The Netherlands; atila@well.com

Urban Diary

Urban Diary chronicles the life and thoughts of an anonymous urban citizen. Its origins are obscure, its true meaning known only to its original owner. The recurring themes of Urban Diary are power, faith, desire and obsession. <http://gertrude.art.uiuc.edu/ludgate/the/place.html>

VIRTPSY

Virtual Reality Psychology. VIRTPSY is open to researchers, practitioners and students of psychology who are interested in the social contracts and interactions within the environments known as virtual reality. It will explore the impacts of both text and graphic based environments on these new avenues of interpersonal relations. Owners:

Sheila Rosenberg (shrose@sjuvn.stjohns.edu); Perry Lucas (plucas@vt.edu) listserv@sjuvn.bitnet; listserv@sjuvn.stjohns.edu

Some calendar items reprinted from Multimedia Reporter (from North Bay Assn.), Video Networks (from BAVC), Northwest Cyberarts, ISEA Newsletter, Leonardo Electronics Almanac e-mail. We cannot verify all information sent to us. Readers, inform us of incorrect or false information, please.



Matrix: Women Networking

Anna Coeuy and
Lucia Grossberger-Morales

Matrix is an ancient word that has many meanings. The archaic meaning of matrix is womb. In *Neuromancer*, William Gibson's book about cyberspace, matrix is used synonymously with computer network. Combining the ancient and modern meanings, matrix can be seen as a net and a vessel—malleable, capable of containing, yet at the same time flexible—with the ability to grow and change in shape. In other words, a matrix can be seen as a nurturing, flexible and creative environment where change and growth are possible within the web of the matrix itself.

Matrix, an online cultural event utilizing computer networks, involved SIGGRAPH participants in interactive works of electronic literature, computer graphics and games using inscription and virtual performance. Matrix featured works by women of differing cultures and artistic backgrounds who were working with computer networks as a means of creating collaborative works with artists and non-artists alike, to decentralize the creative process, to educate about, and preserve, their distinct cultures and communities, and to provide online access to population groups who would otherwise be the havenots of the information age. The work of the participating artists was grounded in the inclusive art process and distribution. It involved community building, economic development and equitable and open participation in the evolution of the matrix. In these projects art is at once a mechanism of cultural exchange and a means of education and historication of cultural identities through technological communications media.

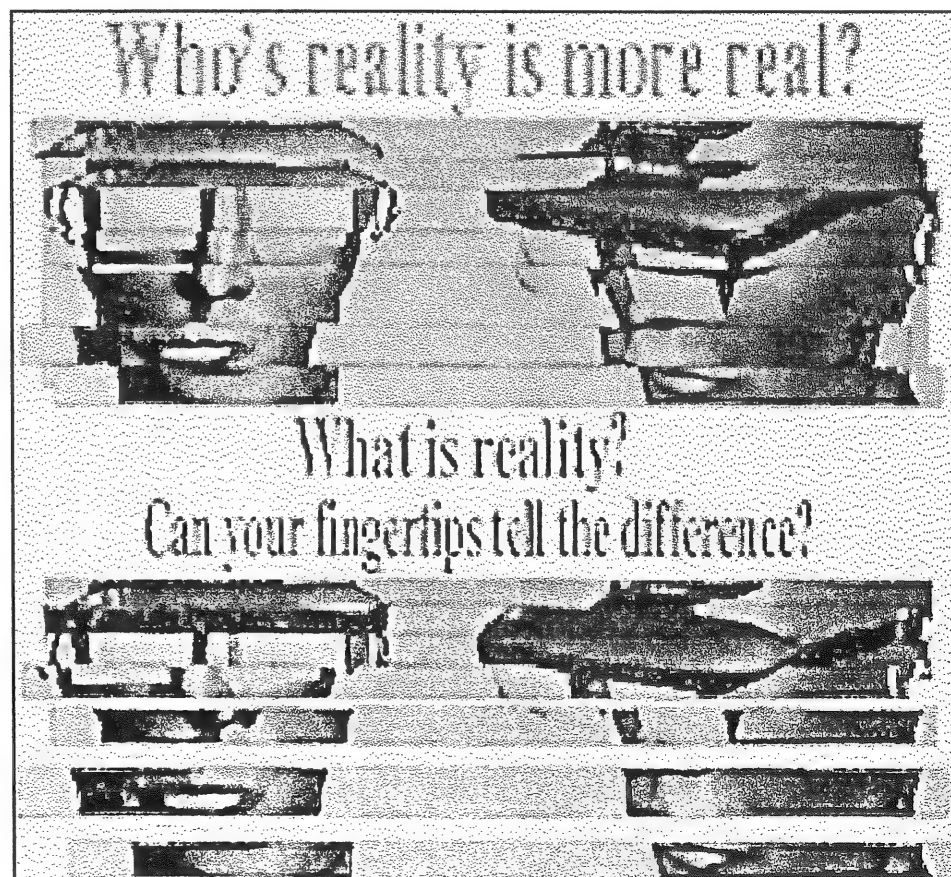
Like the network itself, the Matrix events were loosely defined more as potential, rather than clearly defined, events. The artists assumed that once these ideas were seeded on the network, they took on a life of their own, guided by all those on the network who wished to participate. Among those participating: Lisa Cooley(1), a poet and social activist, organized and experimented with the concept of an online poetry slam. Anna Coeuy(2), a telecommunications artist who works with computer networks as a means to engendering new cultural and social constructs,

facilitated a virtual panel. Judy Malloy(3) is a pop conceptual artist whose recent works employ computer networking systems to explore information, memory and collaborative production. Aida Mancillas(4), a Chicana book artist, painter and writer, is using computer networks as a way of allowing immigrants to tell each other their own stories. Lucia Grossberger-Morales(5) is an interactive computer artist who addresses multicultural and multilingual issues. She created simple chained animations that people on the matrix could collaboratively work on and add to. Lorri Ann Two Bulls, an Oglala Sioux artist, lives in an isolated city in South Dakota. She created images of her art and put them on the network which she hoped

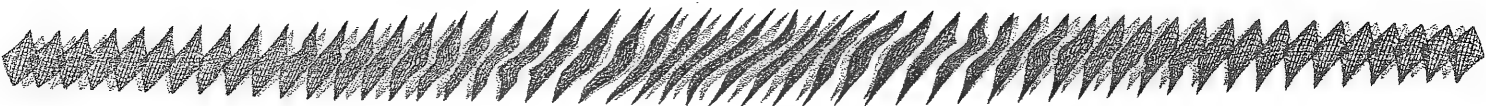
would broaden her potential buying audiences, and bring native art to communities that wouldn't otherwise be exposed to it. As it turns out, some people captured and published her art without asking her permission, so she had to remove it from public access.

E-mail:

- | | |
|-------------------------------|----------------------|
| (1) Lisa Cooley | coollit@tmn.com |
| (2) Anna Coeuy | coeuy@well.sf.ca.us |
| (3) Judy Malloy | malloy@well.sf.ca.us |
| (4) Aida Mancillas | mancilla@tmn.com |
| (5) Lucia Grossberger-Morales | llucia@well.com |



Reality? WWW art by Annette Loudon



Communities of Culture and Online Technology

Subject: **A perspective from Tribal America**
Date: Wed, Feb 22, 1995 4:56 AM EDT
From: Randy Ross <rross@tmn.com>

From a tribal perspective, the creation of art is wholistic; it is integrated into the daily life of the tribe, creating a balance and interdependency between the tangible and intangible. This differs greatly from the Western European view of art as separate from day-to-day concerns, though this can be recognized and appreciated on its own terms. How will these different views translate into the digital economies of tomorrow? Cultural diversity is yet little understood in many quarters of the country. It is sadly equated with affirmative action and quota hiring to meet equal opportunity standards. But culture is not about race so much as it is about traditions, roots, beliefs, language and spiritual condition. And in the case of tribal America, it is about treaties and trust responsibilities. Deeply rooted in tradition, art cannot be separated from such cultural factors as inalienable communal property, extended families and the exercise of traditional religious freedoms. Tribal religious beliefs and sacred site protections even now are not fully recognized by various courts across the country. Cultural protections and freedom are key.

Given the history of broadcast technologies on tribal people and other people of color, and impending telecommunications legislative reform, it is imperative that, as individuals and communities, efforts be made to understand

the consequences of becoming "information have-nots." Hence, the idea of building tribal information economies is central to future tribal societal and community growth. The ability for tribes to define and assert sovereignty in the field of telecommunications and converged technologies will further be central to economic survival.

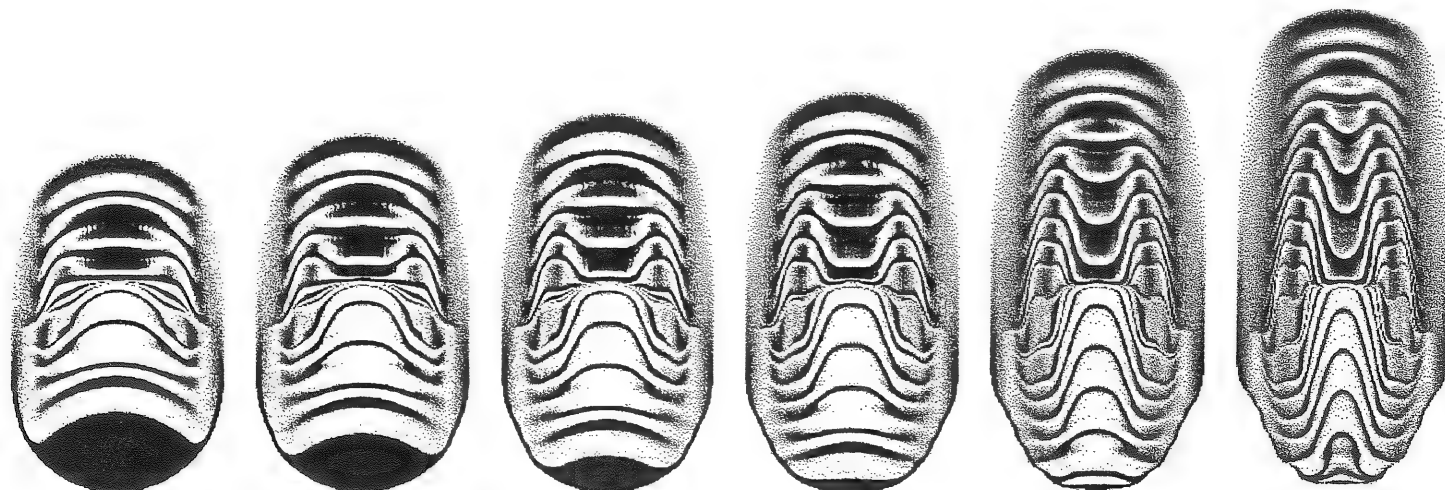
As we view tribal rights in "cyberspace," tribal communities must realize both the threats and opportunities of cyber-sovereignty. Even today, many Tribal Nations are continually in court on various matters that include religious freedom, gaming, hunting, fishing, land claims, taxation and jurisdiction. There is no doubt that Tribal Nations risk injurious court action and assault over the assertion of sovereignty in the area of telecommunications and electronic resources. The stakes are very high; is there really gold in those airwaves? Must be. Have we not seen this movie before?

Related policy development and research in this area is needed to ensure clear definition of sovereign telecommunications law and policy for tribal America. The establishment of a national strategy to promote and advocate tribal information rights and policy in the 21st century is long overdue. A major goal is the free exchange of information through computer-telephone integration in order to create an electronic democracy and a virtual tribal network to form and influence national Indian Federal policy in a more unified manner.

Furthermore, collaborative projects are needed to examine issues relating to sovereignty and jurisdiction with respect to the trust doctrine, reserved rights doctrine, and the inherent rights doctrine accorded to tribes under international treaty law. It is important to understand the relation between technical opportunities and legal parameters. This assumes the need to develop tribal regulatory structures and ownership of electronic resources. Currently, the FCC has no legal or policy framework with which to recognize American Indian Tribes as sovereign entities.

While the particular situation and needs of tribal America may differ, all people of color and the leadership of those communities must come to understand that the information age and access to information is crucial to the communities of tomorrow. Without this skill and knowledge, communities of color are destined to weaken and become techno-peasants accountable to the information robber barons of the 21st century.

Through digital tools such as the GI (Global Information Infrastructure), we must increase opportunities that expand personal knowledge and experience in shaping international cultural policy. It is not simply about economics, trade, NAFTA, GATT, or commerce tied to profitability in export trade. It is also about human interaction and exchange. We must not limit ourselves to first world thinking which presides over the third world. There is, indeed, only one world.



Meta Morphosis, A reiterative pixel remapping transformation by Peter H. King



Date: Wed, 15 Feb 95 12:47:27 CST
From: harri067@maroon.tc.umn.edu
To: Ylem
Subject: **LEA (Leonardo Electronic Almanac)**

Welcome to the Net!

The net expands faster than the mind can track - so quickly that as soon as you make a decision based on information as current as you can get, it becomes a mere trace of a thought, consumed by its progeny and a host of new technological and conceptual developments. Yet, one needs to act - to create - keeping in mind that today's frontier does not invalidate yesterday's challenge. Even after working on network-based publications for several years I find myself immersed in the same sense of discovery and transformation that I had when I began, with no greater degree of certainty about fundamental issues. In this spirit I heartily welcome the YLEM community to the net, and I join you in discovering your cybervoice.

I was perusing the net terrain in 1993, trying to determine what could distinguish Leonardo/ISAST's electronic journal from the host of electronic publications appearing almost daily. The growth and popularity of such network publications as FineArt Forum and Leonardo Electronic News clearly indicated the interest in art, science and technology, and these were only two of a growing collection of network publications serving a variety of communities that fall in that broad realm. Ray Lauzzana, Roger Malina, Judy Malloy, Nancy Nelson, Paul Brown and many others participated in this experiment in electronic publishing, and Leonardo Electronic Almanac (LEA) benefits from their experience. When MIT Press joined Leonardo/ISAST to publish LEA, there was an opportunity to reevaluate the role that we could perform on the network.

Given the expansion of FineArt Forum's World Wide Web resources under Paul Brown's guidance, it was clear that there was no need to duplicate the content of this well-established electronic publication. FineArt Forum continues to act as a major nexus for announcements about upcoming events and new resources on the network, and is host to a constantly evolving World Wide Web site. So in addition to addressing technological and financial considerations, if LEA was to find its voice on the internet it was necessary to explore

some of the more ambiguous factors relating to defining the community's needs and objectives.

Careful analysis revealed a need to increase the availability of in-depth perspectives on the network, and to facilitate communication among an interdisciplinary, international and technologically diverse community. LEA accomplishes these goals using an editorially-directed and peer-guided mechanism. In LEA one will find in-depth profiles of individuals, projects and media arts facilities; reviews of events, publications and network resources; and feature articles which address issues of concern to people who approach topics from divergent but intersecting perspectives. It is a constant challenge to create a balance which can draw readers to each issue, bridging gaps between diverse communities. The editorial goal is not simply to offer a variety of topics in each issue, hoping to satisfy everybody a little. A predominant concern is to offer material that informs diverse communities about each other in hope of sustaining a vibrant and illuminating exchange.

The resource gap widens between the technologically rich and the technologically developing or disenfranchised communities. This factor is perhaps most evident in viewing broad country boundaries, but in fact it

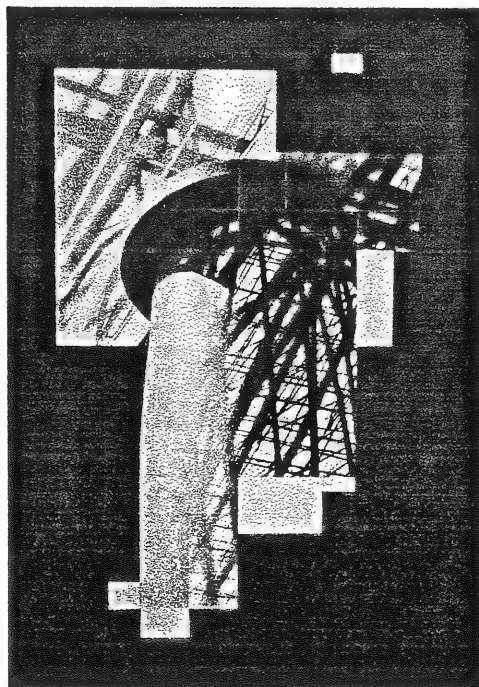
crosses disciplinary, national, economic and cultural distinctions. This technological disparity among potential LEA readers is the reason for the decision to continue electronic distribution of a text-based component of the publication, even as the World Wide Web resources evolve.

Ultimately, a critical component in developing a valuable resource in either hardcopy or electronic media remains the active participation of the community providing content. Success is dependent on an interactive approach, as opposed to a uni-directional paradigm of passing information from "providers" to a passive community. As you embark on the adventure to discover YLEM's cybercommunity, I encourage you to find your own voice on the network. Sing together, play together, and allow your collective voices to determine your use of the technology, rather than the other way around.

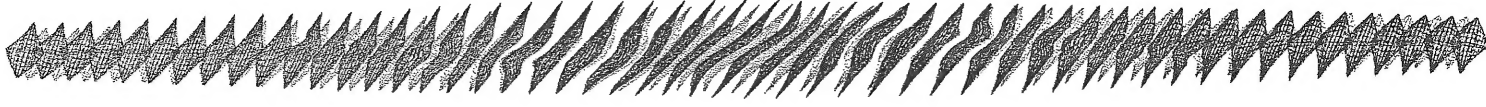
Craig Harris
Executive Editor,
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Column (Clos Pegase)
By Marius Johnston, 1994
Digital printout/color copy on paper and board, 40" x 30"



Date: Sat, 4 Feb 1995 15:54:33
From: Ds23arts@aol.com
Subject: **Random thoughts on a
Chaotic Revolution**

*Donald Swearingen teaches a class
about the Internet at San Francisco State
University's Multimedia Studies Program.*

- I am a composer.* I use computers and electronics as essential tools in my work.
- Computers drive us crazy. They are so literal, even the best among them on their good days. One of the problems is expectations (see dysfunction: projection). We are accustomed to thinking of them, according to the media-inspired and research-grant-fueled model, as a brain, an intelligence. In this regard, they are very unimpressive, though we often become their servants. But if we regard them simply as a tool, then they are quite remarkable, though they do not free us of the burden of learning to properly employ the tool. Compared to a shovel or a sledge-hammer, though, computers are definitely easier and more fun to use.
- The information superhighway may have as many definitions as it does exponents, but one thing seems certain. More and more, we will become linked in high-capacity digital communications networks, far more extensive than our present phone system (which will become a subset of the new networks). These digital networks will be capable of carrying all types of "information", including all combinations of sound, text, and image, across the types of individual two-way connections we are accustomed to with telephones. But that is only part of the picture... the potential to create very complex webs of interconnectivity (many-to-one; one-to-many; many-to-many) is inherent in digital networks. Will our current one-to-many model for broadcasting remain viable? Probably so, to some extent. Even if radio were to migrate entirely to the digital network, many listeners may still "tune in" to a favorite "real-time" station (network address) if they are

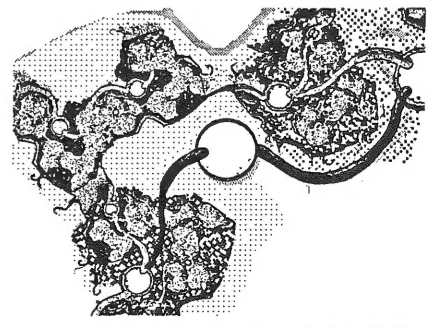
aware of its presence on the network. This promotion of this awareness is key. One of the hallmarks of broadcasting to this point has been the idea that there was a demographic to be addressed. The validity, or at least the depth of applicability of this concept may be diminished. Maybe it will be more like direct (mail) marketing. We are already seeing an exponential increase in the incidence of junk e-mail and faxes.

- Does all this make you excited about the future? Well, as has always been the case, the future is now. Personally, I am not convinced that all of this is bringing us any closer to a spiritual millennium, though a calendar one is just around the corner. Most days, it's seems damned hard to see any connection between the trumpeted techno-utopia and the daily grind of famine, poverty, and despair that attend to most of the globe's people. Our frenetic junket seems aimed mainly at creating more ways to sell/consume things (a fundamental dictate of international Capitalism, as distinct from free-enterprise). New products, new markets, endless supply, endless demand. The traditional pyramid scheme. Well, someone's going to have to get off their ass soon and concoct some new sources of inputs to this giant black box or we're all headed for three-strike oblivion for violations of the laws of thermodynamics: you can't create something from nothing, and at the rate we're going, nothing is what we're going to have. A couple of years ago everybody thought they had found it when cold fusion was the big topic, even down to the level of People Magazine. Now we'd be able to make more of everything, with energy to spare. It would surely be getting freer and freer. Hmm, well. But hope springs eternal. I myself have always liked to think I was an optimist, though I've impressed people differently.
- A number of years back, I realized that I was simply starting to overload on media input. I was getting more than I could rea-

sonably process: TV (late-nite surfer), magazines (especially the science and tech ones), newspapers (2-paper city, morn/eve; finally kicked morning paper), facts (everywhere apparent), figures (does anyone ever check them?), opinions (especially my own), lies (as distinguished from the truth)... noise. Now we're about to create a thousandfold more opportunities for the propagation of this clutter. Well, it is very challenging. Are we simply stretched to our limits before the next giant step in some universal scheme of evolution, or just poised on the brink? For some reason, I instinctively am drawn to the idea that the increase in our potential for communication, though it will not guarantee better communication, can only be for the better. More connections and more pathways, less control, more anarchy... seems healthy. It is very difficult to get one's bearings, but I am not sure this is all for the bad. Any critical examination of a previous era thought more sane (i.e. greater concentration of power, more agreement about what is right) usually reveals at its fringes the fallacy of that assumption.

Donald Swearingen

* [ed: I asked Pamela Z, another inspired composer who combines voice and digital technology, to describe Donald's work in a couple of words. She offered, "Mysterious & dense' or 'emotional & detached' or 'intangible & concrete'."]



Fractalesque by Peter H. King

Date: Sat, Feb 25, 1995 10:16 PM

From: Nancy Frank

Subject: **In the beginning: ACEN**

Below are excerpts from a 1986 article announcing the first online art network in the US available to anyone with a modem. Nancy Frank provided the article. She is an YLEM advisor and co-founder of ACEN, together with Carl Loeffler, Anna Couey and Fred Truck. ACEN ceased publication last Fall but still exists in cyberspace (thru the WELL) for anyone who wants to take a look..

"going online"

"In the Spring of 1986 the Art Com Electronic Network (ACEN) was officially launched! The project offers three tiers of operation: the electronic publishing of Art Com and other magazines; electronic bulletin board/mail system, and a database. ACEN also features the release of special online projects such as THE FIRST MEETING OF THE SATIE SOCIETY, authored by John Cage. ACEN is distributed in the San Francisco Bay Area by the Whole Earth 'Lectronic Link (WELL) and through the

US, Canada, and 70 countries by Telenet.

"I am often asked how an artist based organization was able to launch [ACEN] ... If ACEN was to succeed, it needed wide distribution that would be inexpensive for our projected National and Inter-national user base. Also the mode of distribution and storage had to interface with each other. Finally, both of these...concerns had to merge in a way that could be accessible to an artist's organization; no small problem!

(Continued at top of next page)

Variations with Interludes and Variations
Part 1 (30K of 139K)

John Cage

New York City January-March 1985

<p>I</p> <p style="padding-left: 40px;">hE was the least interRest to free</p> <p style="padding-left: 40px;">music</p> <p style="padding-left: 40px;">he joked about failure abSence even</p> <p style="padding-left: 40px;">of interest</p> <p style="padding-left: 40px;">As for me i wouldn'T act that way</p> <p style="padding-left: 40px;">Immobility in mE was theE</p> <p style="padding-left: 40px;">he saw thRough grownups and used hIs music like a therapy</p> <p style="padding-left: 40px;">of</p> <p style="padding-left: 40px;">criticiSing Anyone was whaT he wanted</p> <p style="padding-left: 40px;">a drawing in ink at what timE if hE had one oR a letter was done In a cafe acknowledging</p> <p>30"</p> <p style="padding-left: 40px;">attractive artiStic events to come they're Afraid That so</p> <p style="padding-left: 40px;">In various ways a postEriori</p> <p style="padding-left: 40px;">hE could give oR take hIs temperature</p> <p>their lives and their work at a Sound</p>	<p>II</p> <p style="padding-left: 40px;">aS Put Out aRe framed by silence so That each one'S hEard</p> <p style="padding-left: 40px;">neiTher gooD nor bad and then signed having alrEady</p> <p>00"</p> <p style="padding-left: 40px;">fifty 's' come Into itS own</p> <p style="padding-left: 40px;">eaSily its placE by excoMmunication is immEdiately from anyone To boot</p> <p style="padding-left: 40px;">never Stops</p> <p>III</p> <p style="padding-left: 40px;">who will tEll us the firSt and what Is right</p> <p style="padding-left: 40px;">he joked about failure abSence even of interest</p> <p style="padding-left: 40px;">And i didn'T have communication</p>	<p>A</p> <p style="padding-left: 40px;">That accepts whatever else you might say</p>
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SAMPLE WORK

A page from Cage's *First Meeting of the Satie Society*.

Nancy Frank says, "Cage expressed interest in the graphic 'drama' of computer text, which can be interpreted as illuminated manuscript."

"Around this time, late 1984, we began hearing about a new project that Stewart Brand was launching. Brand's Whole Earth Catalogue is part of the legend of California and now the Whole Earth 'lectronic Link (WELL) was up and running. The birth of yet another legend. ... We decided to check out the WELL environment, and then became subscribers. We found a friendly community of online users ready to enter into dialogue of help as they could. ... The actual launching came in waves. We did small test launches and then the big one.

/////////////////
 ART COM ELECTRONIC
 ///////////////////
 //////////NETWORK////////

Welcome to the ART COM Electronic Network. Please enter the number of your choice-1, 2, 3, 4, 5, 6; or enter control-D to exit to the WELL.

1. ACEN: New Magazines
2. ACEN: Bulletin Board System
3. ACEN: Datanet Magazine
4. ACEN: Datanet Artworks
5. ACEN: Datanet Books
6. ACEN: Search Tool

MENU 1

"We launched [ACEN] by carrying Art Com and Metier magazines, plus a bulletin board that offered feed back topics and an art project ... BAD INFORMATION BASE was conceived by Judy Malloy, a Bay Area "pop conceptualist." Malloy invited users to post "bad information" on her bulletin board topic as a form of comic relief, and she received a healthy landslide in response. ...

/////////////////
 ART COM ELECTRONIC
 ///////////////////
 //////////NETWORK////////

You have arrived at ACEN: Datanet Artworks. Here you can find unique editions released by the network. Please enter the number of your choice:

1. The First Meeting of the Satie Society, by John Cage
2. Diagrams Series 4.1 through 4.17 by Jim Rosenberg
3. Artnet
4. Our Nuclear Heritage by James Sherry
5. Return to The Start Menu

Enter your selection, M for previous menu or control-d to exit.
 : 5

MENU 2

"...THE FIRST MEETING OF THE SATIE SOCIETY, John Cage's project, has indicated that ACEN could also be used as an 'artist space,' where new works could be developed and made public..." (from an article by Carl Loeffler)

The Politics of Art

Some art is... minimalist and/or absurd sensuous hard-edged archaic complex caucophonous online on city walls on canvas on answering machines in caves transcendent elegant funny incantation deconstructed baroque awe-ful. But...**all art is free expression.**

Artists can help keep it that way by being informed about the political issues threatening free expression (like funding for the NEA and the Corp. for Public Broadcasting)* and getting involved. Below are the names and addresses of two groups that offer information and a way of actively addressing these issues (there must be other groups; let us know about them):

Computer Professionals for Social Responsibility (CPSR)

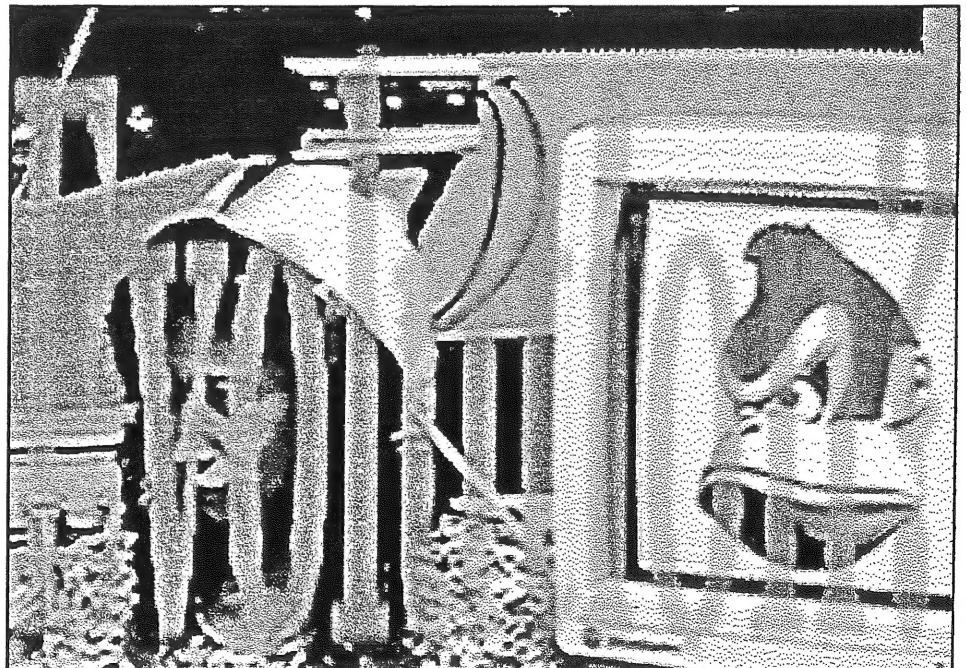
For their national newsletter & local chapter locations, contact: CPSR, PO Box 717, Palo Alto, CA 94302; tel: 415/322-3778; fax: 415/322-4748; email: cpsr@cpsr.org
 Bay Area residents can contact: Al Whaley, PO Box 60, Palo Alto, CA 94302; e-mail: al@sunnyside.com

Benton Foundation

(ed: Andrew Blau, the director of the Benton Foundation's Community Policy Project, spoke on 2/10 at the Governor's Conference on Art and Technology in Santa Clara. He seemed very clear about the issues discussed and the need for new ways to approach them.) Benton Foundation, 1634 Eye Street, NW, Washington, DC 20006; Tel: 202/638-5770; Fax: 202/638-5771; email: benton@benton.org
 For their online resource materials: url to <http://cdinet.com/Benton>; and gopher://cdinet.com/Benton

*Proposals to cut funding for the NEA and CPB require immediate response. The above organizations will provide more information. In the meantime, contact your member of Congress. Write Senate leaders in DC 20510; members of the House at 20515. Or call 202-224-3121.

...If not us, then who?



Evolution
 WWW art by Annette Loudon

Please send a **membership application** and sample newsletter to (me) (my friends) at:

NAME _____

ADDRESS _____

E-MAIL ADDRESS _____

Sample issue & application only (free)

I enclose \$ _____ for membership (see above)

Yearly membership rates: (check one)

US Individual \$30

US Institution \$45

US Student or Senior \$20

Electronic Membership \$20

Canada/Mexico add 5 US\$ to US rates; all other countries add 15 US\$ to US rates.

Regular membership includes 12 issues of the *Ylem Newsletter* & listing in the *Artists Using Science and Technology Directory* which you will receive in the Autumn.

New Electronic Membership only \$20

The newsletter and directory will be sent to you online through Internet. Send membership application, together with \$20 and your e-mail address to the Orinda office.

Mailing labels of Ylem members

(about 240 labels) are available to Ylem members for \$20. Call Bev Reiser 510 482-2483 or send \$20 to address below. Please allow 5 weeks for delivery

Ylem is a non-profit, networking organization.

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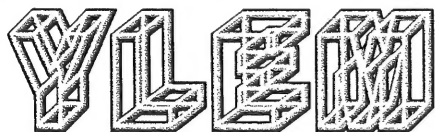
Joan Truckenbrod, *School of the Art Institute of Chicago*

Bi-monthly Forum

"Art on the Web"
Wednesday, April 12
at the Exploratorium.

Details on page 3 of this issue.

Thanks to: Pre-Production: Nicholas Cronbach • Production: Peter H. King, tel. 415-864-4237 • Reproduction: Kinkos, Market Street, S.F., CA tel. 415-252-0864



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Use this address for membership info./renewals. See below for newsletter editor/submissions address.



Contributions Welcome

The Ylem Newsletter welcomes Ylem members' art and articles, notices of events, exhibitions, etc. Art submitted must reproduce well with b&w copy machine. If you have done art on a Macintosh, you may send us a disk. Please include title, date created, medium and phone number.

Ylem's two addresses:

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